THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 566 Tuesday, Sept. 16, 1823. Price 1d.

HAY-MARKET.

The Farce of *The Gay Deceivers* afforded considerable amusement, last night, in some of its parts, particularly that of *Nehemiah Flam*, the rascally Quaker, who was personated with great humor by Mr. Harley. The Operatic Comedy of *Sweethearts and Wives*, followed, and was received with much delight by the very crowded audience.—There is an agreeable touch of humor every now and then in this piece, which with its pleasing music, and excellent acting on all sides, makes it a great favorite at present. The number of *woman-kind* who nightly resort to the pit and galleries of this theatre, amazingly exceeds that of the male creatures. We lately attempted to account for this disproportion, by supposing it to be owing to domestic and business disengagements, from the fashionables being out of town—it seems very likely to be the case; and it is fortunate for the Manager he possesses such ample means of attracting the fair of every class.

In the Farce of "*Fish out of Water*," the acting of Mr. Liston, Mr. Vining, &c. proved very entertaining. Mr. Williams, we are sorry to say, was indisposed, and Mr. Hammond took his characters.

ENGLISH OPERA HOUSE.

Mr. Mathews last night represented dashing *Dick*, in *Hit or Miss*, with all his former success:—and after the performance of the new piece, *A Dun a Day*, which was heartily laughed at, Mr. Mathews appeared as *Caleb Quotem*, in *The Review*, to which he communicated much life and bustle, and was loudly encored in his songs, particularly *The Volunteer Field Day*. Mr. Rayner acted *John Lump*, and Mr. Power, *Looney Mactwolter* with much humor.—But the latter gentleman is not destined by nature to *sing*.—A crowded house.

The Times, lately, in noticing Mr. Mathews in *Dick Cyper*, took occasion to find fault with the introduction of manners and language, which people of taste and sense despise. This might be all very proper in the sage critic, were audiences entirely composed of persons of such remarkable refinement: but it happens that there is to be found representatives of every class, either as to rank, habits, feeling, or taste; and the Managers, therefore, find it necessary to provide entertain-

ments that may in some part or other suit all persons. It is notorious that there is a popular inclination to laugh at the follies of those frivolous persons who have adopted a language for themselves, formed amidst the humors of the stable, the turf, and the ring. These *Cyphers* are well calculated to be caricatured, and made useful in creating a species of mirth which has not the least affinity to admiration of their distinguished qualities, If *ladies*, and some *gentlemen* of *refinement* are not always *awake* to their expressions, their manners at least are never to be misunderstood, and, in smiling at them, they are not in any danger of being classed as members of the same outrè school of elegance. Every one acknowledges that Mr. MATHEWS presents a very *chaste* example of the worthies of the four-in-hand, and the *fancy*, and, for our part, we can laugh heartily at his representation of their oddities, without thinking at all of our *refinement*.

SURREY THEATRE.—Last night was produced at this Theatre, a new Melo-drama, entitled *Paoli; or, the Corsican Bride.*—*Celanie*, (Miss Kimbell) under the protection of *Pietro*, (Mr. Loveday) passes for his niece, but is the daughter of the proscribed and unfortunate *Paoli*, (Mr. H. Kemble) who, after the battle of *Mariano*, seeks shelter among the mountains, and finds with the faithful *Pietro*, not only an asylum, but his daughter, who is beloved by *Julius Doria*, (Mr. T. Blanchard) one of the Genoese leaders. *Paoli*, from a sense of injuries and oppression from that nation, compels his daughter, at the tomb of her mother, to swear never to wed a Genoese. The Corsicans also swear to immolate every Corsican who may have united with a Genoese. *Celanie* having been privately united to *Julius*, places *Paoli* in the situation of Judge against his own child. The *amor patrie* prevails, and after in vain endeavouring to prevail on his daughter to renounce *Julius*, he bears her to her fate. This is the leading feature of the piece, from which there are many situations of strong and powerful interest Kemble presented us with a bold and striking picture of *Paoli*; his manner of swearing his daughter at her mother's tomb, under the recollection of the many injuries heaped on him by the Genoese, was indeed most excellent.—The dresses were characteristic. Blanchard and Auld had a combat, which was done in a most excellent and masterly style.

The Foulahs went off with the wonted success,—The house was crowded to suffocation at half-price.

SADLER'S WELLS.—MRS. EGERTON'S *Nerestan*, was honoured last night with shouts of applause—The introduced grand Ballet Dance, and the Combat of Six, were well executed by the performers.

COBURG THEATRE.—Last night a new melo-drama, taken from the French, was produced here for the first time, called *Infanticide; or, The Bohemian Mother*, the principal character was admirably sustained by Miss EDMISTON, late of Drury-lane Theatre.

Printed by R. THOMAS Denmark Court, Exeter Change, Strand.

Theatre Royal, Hay-Market.

This Evening, the Comedy of

Sweethearts & Wives

With New Music, Scenes, and Dresses.

The Music by Messrs. WHITAKER, NATHAN, T. COOKE, & PERRY

Admiral Franklin, Mr. TERRY,
Charles Franklin, Mr. VINING,
Sandford, Mr DAVIS, Curtis, Mr WILLIAMS,
Billy Lackaday, Mr. LISTON,
Laura, Miss LOVE,
Eugenia, Miss CHESTER, Susan, Mrs GARRICK,
Mrs. Bell, Mrs C. JONES,

After which, the Opera of

The Highland Reel.

Sandy, Mr LEONI LEE, Shelty, Mr LISTON,
Serjeant Jack, Mr TAYLEURE,
Charley, Mr WEST, Capt. Dash, Mr COVENEY,
Mc Gilpin, Mr WILLIAMS,
Laird of Raasey, Mr LEE, Croudy, Mr HAMMOND
Apia, Mr C. JONES,
Benin, Miss CARR, Servant, Mr WYNNE,
Villagers, Mess. Caulfield, Latham, Hemes, Wilson,
Benedict, Saunders,
Messdms Coveney, Kendall, Smith, Wood,
Hammond, Phennick, Caulfield, Bates, Shotter,
M. Bates, Ebsworth, Fairbrother, &c.
Moggy, Miss LOVE,
who will sing, *A Voice whispered softly Dear Mary.*
Jenny, Mrs GARRICK.

To conclude with A HIGHLAND REEL.

To-morrow, Gay Deceivers, with The Beggar's Opera, and Fish out of Water.

Theatre Royal English Opera House.

This Evening, with a New Feature, a Musical Farce called

HIT OR MISS!

Dick Cypher, steeped in the follies of 1823, with a ripened Fancy, and a brace of Sporting Songs, Mr MATHEWS,
Adam Stirling, Mr W. BENNETT, Janus Jumble, Mr BAKER,
Jerry Blossom, Mr RAYNER, Quill, Mr SALTER,
O'Rourke O'Daisy, Mr POWER,
Coachman, Mr MINTON, John, Mr MEARS,
Mrs Augusta Carolina Honeymouth, Mrs GROVE,
Clara Stirling, Miss HOLDAWAY, Dolly O'Daisy, Miss POVEY,

After which, (5th time) a new Operetta, called

A DUN A DAY.

The Music composed by Mr Reeve.

Old Rakely, (in love with nobody,) Mr ROWBOTHAM,
Young Rakely, (in love with Caroline) Mr BAKER,
Shirk, (in love with his place) Mr W. CHAPMAN,
Mr Bracelet, (a Jeweller—*Monday Dun*) Mr LODGE,
Mr Rigid, (a Money-lender—*Tuesday Dun*) Mr MEARS,
Mr Hermitage, (a Wine Merchant—*Wednesday Dun*) Mr SHIELD,
Mr Hay, (a Horse-Dealer—*Thursday Dun*) Mr SANDERS,
Flash, (a Tailor, in love with his ledger, *Friday Dun*, Mr BARTLEY,
Mr Capias, (an Attorney at Law—*Saturday Dun*) Mr MINTON.
Caroline, (in love with Young Rakely) Miss CARR,
Frill, (her Servant, in love with Shirk) Mrs. J. WEIPPERT.

To conclude with the Comic Entertainment, with extra Songs, called

Monsieur Tonson.

Monsieur Morbleu, Mr MATHEWS,
Mr Thompson, Mr W. BENNETT, Fip, Mr W. BROWN,
Jack Ardourly, Mr J. BLAND, Tom King, Mr WRENCH,
Rusty, Mr MINTON, Useful, Mr J. KNIGHT,
Nap, the Watchman, Mr SALTER, Trap, Mr Saunders,
Adelphine De Courcy, (otherwise Miss Thompson,) Miss L. DANCE
Madame Bellegarde, Mrs TAYLEURE,
Mrs Thompson, Mrs JERROLD,

To-morrow, A Dun A Day, with Gretna Green, and Presumption.